



# The R. A. M. Club Magazine.

No. 27.

MAY, 1909.

## CONTENTS.

	PAGE		PAGE
"Mendelssohn," by Sir A. C. Mackenzie ... ..	I	Our Alma Mater ... ..	12
Our President for 1909, with Portrait ... ..	8	Correspondence ... ..	14
Club Doings ... ..	9	Academy Letter ... ..	14
Mems. about Members ... ..	9	R. A. Musical Union ... ..	15
Organ Recitals ... ..	11	Music Teachers' Association ...	15
New Music ... ..	11	Musical Association ... ..	16
		Future Fixtures and Notices ...	16

## Mendelssohn.

An abstract of Lectures delivered at the Royal Institution on  
Feb. 6th and 13th, 1909,

BY SIR A. C. MACKENZIE.

As a boy Mendelssohn enjoyed exceptionally favourable surroundings. In this respect there is no parallel in musical history. No other eminent musician started life with so many watchful eyes upon him, or under such careful guidance. His home was always the resort of the choicest spirits of the day. When Felix was twelve years old his master wrote, "I have a pupil, now at work upon his third comic opera. . . . The boy's talent is sound, his work flows spontaneously, and he is industrious, for the love of the thing." Later on he tells of a fourth opera, and there was



a fifth one, the "Marriage of Camacho." In early years Mendelssohn's thoughts were constantly turned stagewards, and throughout his life negotiations with authors were frequent, but he was keenly critical on the subject of operatic libretti. The Pianoforte Quartet (Op. 3), dedicated to Goethe, at 16, is proof enough that Mendelssohn started out at once with a marked personal style of his own. Except as to its adherence to classical "form," it really resembles nothing else before him. The Octet, remarkable for its vigorous and sonorous first and last movements, and for the harmonic freedom of the Andante, surely bears the mark of original genius. It contains the first of those filmy Scherzi, so closely associated with Mendelssohn's name, the forerunner of the "Midsummer Night's Dream" Overture, which, regarded either from a purely musical standpoint or as a compendium of Shakespeare's play, remains one of the world's wonders, equally for its unique invention as for its beauty. Here again we recognize the peculiar advantages enjoyed by the boy musician, for the Overture in question was played by an orchestra in his father's garden-house before its first performance at Stettin.

Mendelssohn visited Paris in 1825, and again in 1831. On the first occasion, all were delighted with the wonderful lad, who, nevertheless, was sufficient of a man to form and express—in good round terms, too—his own opinion of dissatisfaction at the state of musical life there. In his impatience at the want of appreciation—or, rather, the total ignorance—of the great German masters, he writes: "These people do not know a single note of 'Fidelio,' and believe Bach to be a mere old-fashioned wig stuffed with learning. The other day I played the Organ Preludes in E and B minor. My audience pronounced them both 'wonderfully pretty,' and one of them remarked that the beginning of the Prelude in A minor was very much like a favourite duet in an opera by Monsigny. Anybody might have knocked me down with a feather." But that visit had at least one good and fortunate issue, for Cherubini induced Mendelssohn's father to allow Felix to adopt music as a professional career. Abraham would, however, have much preferred to see his son in business, and constantly impressed upon him that he must live by his art and not dally with it. Six years later Mendelssohn returned to the French capital as a full-blown artist of 21. There we see Chopin, Hiller, Berlioz, and Mendelssohn—all very much about the same age—flitting about arm-in-arm in good comradeship, fêted in the salons, and enjoying life to the full. It is recorded that Mendelssohn played Beethoven's G major Concerto very successfully at the Conservatoire Concerts, and the "Midsummer Night's Dream" Overture was performed and well received, but the so-called "Reformation" Symphony failed to please at rehearsal, and did not get a hearing. In spite of the interest of many friends—to

whom Heine sneeringly alluded as diplomatists, pietists, and bankers—Mendelssohn seems to have left no impression upon musical Paris. Eleven years elapsed before his name again appeared on an orchestral programme in the French capital.

The whole story of Mendelssohn's artistic public endeavour in Berlin was full of irritation and disagreement. True, he had the goodwill of the King, while the University actually founded a Chair of Music, in the hope that the young man of 21 would fill it, but he wisely declined a position for which nature and temperament had not fitted him. Passing over his earlier disappointment connected with the little opera "Camacho," even those most successful and epoch-making performances of Bach's "Passion"—for the first time since its composer's death, a century before, and probably the very first adequate rendering—with a choir of between three and four hundred voices, before the King and Court, and a crowded audience, brought no improvement in goodwill towards him. It is recorded that the Royal Orchestra refused to play under him, and that concerts with his works on the programme suffered in consequence. Hostility reached a climax when, on the death of his old master, Zelter, in 1832, he competed for the vacant post of director of the Singakademie, and was defeated. The brilliant success of the Lower Rhine Festival under his direction led to the Düsseldorf offer of a position, which he held for the next two years, and gladly accepted at the time. His work there, especially in connection with the Church music and the concerts, interested him intensely. But he was also conductor of the Opera, and although everything went delightfully in the beginning, certain "Classical Representations" led to turbulent scenes in the theatre. At the first performance of Mozart's "Don Juan" the curtain had to be dropped four times during the first act. Later came the call to Leipzig, as conductor of the Gewandhaus Concerts, and the beginning of the unbroken link with that town. Seemingly, there were but two places, London and Leipzig, in which Mendelssohn was quite content and really happy as a professional musician.

Early in 1829 Mendelssohn wrote, "Next August I go to Scotland with a rake for Volkmelodies, an ear for the beautiful, fragrant regions, and a heart for the naked legs of the inhabitants." At the end of May he conducted for the first time in London, and conquered his audience at the Philharmonic concert held in the Argyll Rooms. The work chosen was the Symphony in C minor, but for the Minuet he substituted the Scherzo of the Octet, and its novelty and charm struck home at once. Speaking of his introduction to the band, by John B. Cramer, he says, "Some perhaps laughed that this little fellow with the stick should now take the place of their regular powdered and bewigged conductor." Five days afterwards, he introduced himself as a pianist,



with Weber's "Concertstück," and achieved another signal success. On Midsummer's eve, at a concert given by Drouet, the well-known flautist, Mendelssohn conducted his famous overture for the first time, and on that occasion, too, he played Beethoven's "Emperor" Concerto. The overture was repeated at a concert for the benefit of the Silesian sufferers from the inundations of that year. Thus there were in all four public appearances during that memorable summer. A cherished legend attached to the last-mentioned performance, to the effect that the score of the "Midsummer Night's Dream" overture, left in a cab by Attwood, was seen no more, whereupon Mendelssohn wrote out the work again, and without a single variant in the parts. Two years ago, however, the score was discovered in the library of the Royal Academy of Music. The music was not in Mendelssohn's handwriting, but in that of a German copyist. On the title-page is written "Presented to Sir George Smart by the author F. Mendelssohn Bartholdy, London, Nov. 23, 1829." This would be about five days before he returned to Germany.

Mendelssohn's letters gave a very complete picture of the man. Full of buoyant spirits and keen enjoyment as they were, they revealed the receptivity and the quickness of his imagination. It was to those mental snapshots that we owed such delightful musical landscapes as the "Hebrides" and the "Scotch Symphony." But these successfully descriptive pieces were due much more to his gift of accurately reproducing the picturesque surroundings which impressed him than to any study of national song or dance. Mendelssohn was specially interesting to English people, his connection with our country being very close. He always looked forward to his visits to London, and on one occasion he remarked, "This smoky nest is fated to be, now and for ever, my favourite residence." He paid nine visits to England between 1832 and 1847, conducting overtures, symphonies, and oratorios. But no bare record of the prominent incidents in his life could convey any idea of either his busy public life, his generously numerous appearances in private circles, or of those organ performances at which his execution, his power of memory, and his gift of extemporizing, astonished all. We read of visits to the city to help the violinist Dando in his modest quartet concerts, and many unrecorded amiable acts were constantly being done to support those who were quietly working for love of the art.

As to his influence, little short of magnetic, upon our music and musicians, which has been so often discussed, and, rightly or wrongly, perhaps as often deplored in later years, it would be well to take a bird's-eye view of the state of English musical activity at the time of his first visit in 1829. "My helper, Felix" (Mendelssohn), wrote Zelter, "is swimming on the high seas, past Heligoland to England, whither he has been invited. As

he plays the organ well—and there the organs are better than the organists—I think he may try his hand on them too." The old Berliner had evidently never heard of Sam Wesley, who, together with Benjamin Jacob, gave the first organ recitals, and played Bach in the Surrey-street Chapel in the very year in which Felix was born—1809. Nor had he heard of Dr. Crotch, the famous organist, and, by the way, lecturer in the Royal Institution in 1820, or of the younger Samuel Sebastian Wesley, whose name betokens his celebrated father's wild enthusiasm for Bach. Wesley, senior, one night, probably after supper, said to the coachman on stepping into a carriage: "Do you know John Sebastian Bach?" "No, sir," he replied, "But jump in, it'll be all right."

English instrumental music was at that time practically untilled ground. The real centre of musical life was the Philharmonic Society, which was doing excellent service in making known masterpieces of Haydn, Mozart, and Beethoven. It readily and early recognized the fame of the young master, Mendelssohn, who never forgot the appreciation shown to him by them. Referring to one of his later visits to our shores, Mendelssohn wrote: "I know that when I see the first black chimney pot of Barclay, Perkins, & Co., my heart will open to the whole beloved island's affair." What wonder that the Crotchets, the Potters, and the Smarts, were all captivated by the originality of the fascinating strains of the "Midsummer Night's Dream"! And certainly his influence coloured English composition, even until as late as a quarter of a century after his death. In successive years, our choral societies revelled in the alternately picturesque, massive, and dramatic choruses of the Walpurgis Night, St. Paul, the Lobgesang (Hymn of Praise), and Elijah.

If an extravagant homage to Mendelssohn retarded the appreciation of other composers—Schumann, for instance—the charge cannot be laid with any justice upon himself personally. Injudicious adherents and purblind partisanship had perhaps much to answer for in this connection. Mendelssohn himself wrote to his London publishers urging them to publish Schumann's "Paradise and the Peri." He said: "I have heard and read the new work of Schumann with the greatest pleasure; that it has afforded me a treat which made me easily foretell the unanimous applause it has gained at the two performances at Leipzig and the performance at Dresden, and that I think it is a very important and beautiful work, full of many eminent beauties. . . . In short, it is a worthy translation of that beautiful inspiration of your great poet Moore, and I think the feeling of being indebted to that poet for the charm that pervades the whole music has induced the composer to wish your countrymen to become acquainted with his work.—Yours truly, Felix Mendelssohn Bartholdy."

Surely this should finally dispose of any suggestion of illiberality



towards his colleagues in music. Some of those who knew him best were grieved at much of the almost idolatrous attitude which was assumed towards him both in his lifetime and after his death. Sterndale Bennett said: "I knew and loved the man himself too well to like to see him so absurdly idolised."

Rousseau remarked somewhere "Our enthusiasms are diminished by being dispersed over wider fields." Young England has during the last twenty years passed through several phases of similar infection, and not in the mildest forms either. Grieg, Tschaikowsky, Strauss, and others—there is generally one "on tap," so to speak—and just at present Brahms is not infrequently met with in other than his own works. Indeed, there are those who think that a return to the study of Mendelssohn's clarity of technique and artistic moderation might be of some use once more. Whatever else may have taken their place, the aggressively imitative results of the Mendelssohn-cult disappeared some time ago. But in a singing and oratorio loving country such as ours, his mark is not so easily rubbed out. Schumann, speaking of "St. Paul," said, "It seems as if the composer wrote it with the special purpose of impressing the people." In the case of "Elijah," whether intentionally or not, this result is certainly achieved, and the enduring popularity of that oratorio appears to be a standing grievance, if not a positive offence, in the eyes of some of our progressive musical historians. In their opinion it makes no universal appeal, but is merely "the typical expression of the religious emotions of the Protestant world of the mid-nineteenth century," with the graciously conceded addition, however, that it is "a sincere one." While the great choruses may still meet with qualified approval, the detached airs, such as "If with all your hearts," and especially "O rest in the Lord,"—admittedly of a certain formality of design now out of vogue—are pointed too much in the spirit which selects the "umbrella" as the emblem of "bourgeoisie" in caricature.

The composer wrote most devoutly, and in the spirit of his day. There is certainly no mysticism or obscurity in "Elijah," but rather great dramatic power combined with much simple faith. Probably in those very directly appealing qualities lie the secrets of its staying power.

In those days orchestras were often unruly and difficult bodies to control. Not even Mendelssohn's personality, experience, and authority were always successful in keeping order when the members did not understand or took a dislike to a work. On a certain occasion the orchestra behaved so insultingly that Mendelssohn stopped a rehearsal which he was conducting, and withdrew Schubert's great Symphony in C and his own Overture to "Ruy Blas" from the programme. For the oratorio the same Philharmonic band had been engaged, with the exception of

those members who had made themselves unpleasant. When Mendelssohn heard that these people had been left out of the band, he wrote to Moscheles: "Nothing is more disagreeable to me than the warming up of old and past quarrels. These 'Philharmonics' have been forgotten by me, and must not influence the Birmingham Festival engagements. If they like to weed out people who are incapable, I have nothing to say; but if they ignore any because they make themselves unpleasant to me, then I think that an injustice, and desire it to be stopped. If there is any sort of revenge, I shall protest ten times by letter. . . . When they gave 'St. Paul' at Birmingham it was followed by a Handel selection. This displeased me much, and I hope it won't occur again. 'Elijah' will last under two hours. There must be no bunte ragout (which I translate 'Hash'), but a whole work to follow."

As to "Elijah" lasting "under two hours," it should be remembered that the oratorio then differed in many respects from the one we now know. Immediately after the first performance he began a long and careful revision, amongst the passages which were rewritten being "Lift thine Eyes."

Mendelssohn was keenly critical and exacting to an almost finicking degree. He was difficult to please in regard to his vocalists. "Don't be so critical and fastidious," said his friend Klingemann. After the production of "St. Paul" at Düsseldorf, this complaint is made to a friend: "I know your face by heart when you hear anything sung with dullness and indifference, and I can hear you abusing my Apostle in his dressing-gown."

The King of Saxony was anxious that Mendelssohn should settle at Leipzig, and this he did in 1843, starting the well-known School there. He loved that town, and his heart was in the School. He was glad to get away from Berlin, where he was never happy, and to a friend he wrote: "The first step out of Berlin is the first step towards happiness."

His temper was at times extremely short, and the thousand and one irksome details upon which the usefulness and success of a school depended must have chafed him intensely. But he went steadily on with it all. He had strong likes and dislikes which he could not always suppress. Felix Moscheles, his godson, tells the story of an Irish girl student. Her ways, and particularly her fluffy red hair, annoyed him so much that he pointedly made the fact clear. On one occasion he fumed and stormed at her behind the scenes at a pupils' concert because when her time to perform came it was found that she had forgotten her music. Professor Moscheles tried to pacify him, sending the pianoforte tuner to pretend to officiate until the music was forthcoming. It is said that tears flowed on that occasion.

The death of his sister Fanny was a tremendous blow to him.



She was with him "every hour in every piece of music, in all, good or bad, that might happen to me," as Mendelssohn himself said to Madame Moscheles. He never recovered from the shock, and six months later he followed her.

It was difficult to say when Mendelssohn was in his prime, because between intervals of undoubted inspiration there were less happy inspired moments. But admitting all his limitations, there remained an extraordinary heritage of splendid accomplishment, full of indisputable originality, colour, and atmosphere, and of an invention which was nothing less than a revelation in its day, and might very well serve again as a model of disciplined symmetry, artistic restraint, delicate feeling and fancy.

### Our President.

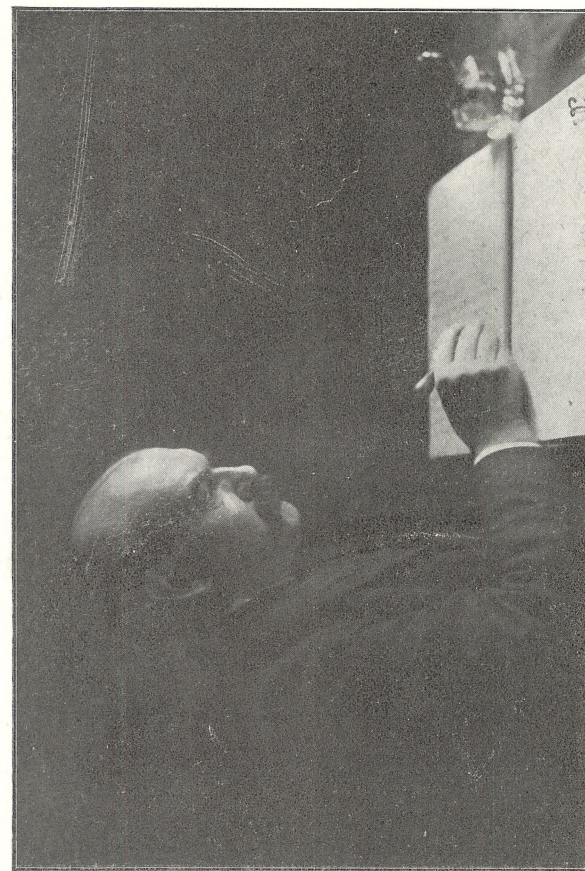
Our President, Mr. Frederick Corder, is a native of London where he was born on January 26th, 1852. By the wish of his parents he entered into business life, but eventually was allowed to follow his own inclinations and to take up music instead. After eighteen months at the Royal Academy of Music he gained the Mendelssohn Scholarship, continuing his studies for four years at Cologne under Ferdinand Hiller. Soon after his return to England he took up his residence at Brighton, where as conductor at the Aquarium he maintained a high standard of music. When Sir Alexander Mackenzie was elected Principal of the Academy in 1888, Mr. Corder was invited to become a member of the professional staff and to accept the office of Curator, positions which he has since continued to fill.

Mr. Corder has composed several operas, of which "Nordisa" was written for Carl Rosa in 1887, some cantatas, of which "The Bridal of Triermain" was produced at the Wolverhampton Festival of 1886, and "The Sword of Argantyr" at the Leeds Festival of 1889, orchestral pieces, &c. Mr. Corder is also a musical *litterateur*, and besides magazine articles, has written the words to many of his compositions, and is the author of some didactic works.

Of late years Mr. Corder has resigned the barren struggle of a composer's life for the more satisfying labour of inciting and fitting others to engage in that struggle—in other words, he has allowed his work as a teacher to absorb him completely. Almost all the younger generation of composers, from Granville Bantock and J. B. McEwen down to Arnold Bax and Montague Phillips, owe their entire training to him—such names as W. H. Bell, York Bowen, A. von Ahn Carse, Benjamin Dale, Paul Corder and Joseph Holbrook being only a few in the long and brilliant list. The last-named composer, indeed, has publicly declared that he owes nothing to any instructor; but four or five years in the Royal Academy cannot have been wholly without influence for good.

At the present time Mr. Corder has in the press an important book on *Modern Musical Composition*, to be published by Messrs. Curwen, and the advent of this will be looked for with interest as there is actually no practical work on this subject in existence.

We are indebted to the kindness of Messrs. John Curwen & Sons, Ltd., for the loan of the block of Mr. Corder's portrait.





## Club Doings.

The Social Meeting (Ladies's Night) originally announced for Feb. 27th was unavoidably postponed to March 23rd, on which day 86 were present in the Concert Room, which as usual was decorated for the occasion. The President, Mr. Corder, received the guests at 8 o'clock, and at 8.45 the following programme was performed :—

- |            |     |  |     |                |
|------------|-----|--|-----|----------------|
| Pianoforte | ... | Sonata in C, Op. 2, No. 3  | ... | Beethoven      |
|            |     | Miss MYRA HESS.  |     |                |
| Songs      | ... | (a) "Air de Caron"   | ... | Lulli          |
|            |     | (b) "Ruhe süß Liebchen"  | ... | Brahms         |
|            |     | (c) "Widmung"  | ... | Schumann       |
|            |     | Mr. THOMAS MEUX.   |     |                |
| Recitation | ... | "The Witch's Song"   | ... | F. Corder      |
|            |     | With accompaniment of strings, harp and organ.                   |     |                |
|            |     | Mrs. TOBIAS MATTHAY.   |     |                |
|            |     | 1st Violin, Mr. Spencer Dyke ; 2nd Violin, Miss Elsie Owen ;     |     |                |
|            |     | Viola, Mr. Eric Coates ; Violoncello, Miss Gwendolen Griffiths ; |     |                |
|            |     | Harp, Miss Gwennie Mason ; Organ, Mr. Benjamin J. Dale.          |     |                |
| Pianoforte | ..  | (a) Preludes, Nos. V. and IV.                                    | ... | Paul Corder    |
|            |     | (b) Mono-Themes, Nos. 5 and 6                                    | ... | Tobias Matthay |
|            |     | (c) Rhapsody, Op. 11, No. 3                                      | ... | Dohnanyi       |
|            |     | Miss MYRA HESS.  |     |                |
| Songs      | ... | (a) "Après un Rêve"  | ... | Fauré          |
|            |     | (b) "Air de Ralph" (Jolie Fille de Perth)                        | ... | Bisot          |
|            |     | (c) "To crown my love"   | ... | Mackenzie      |
|            |     | (d) "Sérénade de Don Juan"                                       | ... | Tschaikowski   |
|            |     | Mr. THOMAS MEUX.   |     |                |
| Recitation | ... | ...  | ... | ...            |
|            |     | Mrs. TOBIAS MATTHAY.   |     |                |
|            |     | At the Piano .. Mr. ALEXANDER.                                   |     |                |

---

## Mems. about Members.

Sir Alexander Mackenzie was appointed by the British Government to represent this Country officially at the Haydn Festival in Vienna in May.

Mr. Edward G. Croager conducted concerts at the Philharmonic Choral Society at the Blind School, Upper Avenue Road, N.W., on February 8th, and of the Amersham Choral Society on February 22nd, and took part as organist at the Handel Society's performance of "Acis and Galatea" at Mile End on February 13th.

Mr. A. von Ahn Carse's second symphony, in G minor, is to be performed under his direction at the Newcastle-on-Tyne Festival in the autumn.

Miss Amy Hare has given orchestral concerts in Munich on March 5th, and in Berlin on March 13th. She is now arranging a concert tour through Germany and Austria for the autumn.



On March 18th Mr. W. W. Starmer conducted a concert of the Tunbridge Wells Vocal Association, on which occasion Miss Ethel Wood was one of the soloists.

A new Cantata, "The Martyrs," by Mr. J. H. Maunder was performed at Southend-on-Sea on February 23rd. His new Comic Opera, "The Superior Sex," was produced by the Southend Operatic Society in March.

Miss Dora Bright's Oriental dance-play, "The Dancing Girl and the Idol," was performed at the Théâtre Français, Paris, on April 24th.

Mr. Frederick Moore having been appointed Examiner by the Associated Board left for Australia on April 29th by the P. & O. s.s. *China*. He will be back in December.

Mr. H. J. Timothy conducted a concert at the Stroud Green Choral Association on March 23rd.

At the Dunhill Concert on March 5th Mr. Harry Farjeon's "Two Rossetti Ballads" were performed for the first time. Mr. Farjeon has been lecturing at the Blackheath Conservatoire during the last two terms. The autumn was devoted to Wagner's "Ring," whilst the winter lectures have been on various subjects, including "Indian Music," "Beethoven," and Mackenzie's Opera "His Majesty."

On March 2nd Dr. H. W. Richards delivered an address on "Music in Education" at Wintersdorf School, Birkdale.

Among the adjudicators at the Bristol Eisteddfod in May were Messrs. Hans Wessely, Thomas B. Knott, and Sydney Blakiston.

Mr. Ernest Kiver gave a short address on "Music" in the course of a concert by the Birdhurst School of Music, Croydon, on Feb. 15th. On the same occasion Mr. Walter Mackway sang, and Mr. Herbert Lake gave pianoforte solos.

At a concert given at the Shire Hall, Hereford, on March 12th, by Aldo Antonietti, Arthur Newstead, and William Higley, the second-named played Mr. H. V. Jervis-Read's "Five Impressions" for pianoforte, and Mr. Higley sang two songs, "White Pearl" and the "Stranger."

Mr. Tobias Matthey's "Relaxation Studies," a continuation of "The Act of Touch," has been recently brought out by Messrs. Bosworth & Co.

A portrait and biographical account of Mr. Frederick Corder were in the *Musical Herald* for May.

On February 6th and 13th Sir Alexander Mackenzie delivered lectures at the Royal Institution on "Mendelssohn." The illustrations were "Zuleika," rendered by Miss Laura P. Bick; two of the "Songs without Words," played by Miss Norah Cordwell; and the opening movement and Scherzo of the Octet, interpreted by Messrs. Spencer Dyke, Rowsby Woof, H. G. Parsons, and Miss Elsie Owen (violins). Mr. James Lockyer and Miss Phyllis Mitchell (violas), and Messrs. C. Crabbe and J. Mundy (violoncellos). The Quartets in E flat, Op. 12, and in F minor, Op. 80, played by the Wessely Quartet, and the original and present versions of "Lift thine Eyes" (Elijah), were sung by Miss Nina Rose, Miss Laura P. Bick, and Miss Lilian Rickard. On February 20th Sir Alexander lectured on "Chamber Music."

Miss Edith Evans took the place of Miss May Mukle as 'cellist in the Nora Clench Quartet during that lady's absence in America.

Mr. Septimus Webbe with Mr. Hans Neumann gave Sonata Recitals at Steinway Hall on February 4th and March 4th.

On March 16th, Dr. W. H. Cummings gave a lecture on "Dr. John Blow" at the Musical Association.

The Wessely Quartet gave a concert at Bechstein Hall on Feb. 3rd. Dr. G. J. Bennett, conducted the annual concert of the Lincoln Orchestral Society on January 21st.

The London String Quartet, which includes Mr. Louis Zimmermann and Mr. Lionel Tertis in its *personnel*, gave a concert at Æolian Hall on March 22nd, when Miss Lena Ashwell recited to the accompaniment of music composed by Mr. Stanley Hawley.

Mr. Edward German is engaged on a new Fairy Opera, the libretto of which is by Sir W. S. Gilbert.

Mr. Charlton T. Speer's setting of Macaulay's "Battle of the Lake Regillus" was produced by the London Choral Society at Queen's Hall on March 24th.

The London Men's Choral Society, conducted by Mr. Maengwyn Davies, gave a concert in St. James's Hall on April 21st.

Mr. H. Scott Baker has been appointed Organising Secretary to the Kensington Musical Festival.

On May 8th Dr. H. W. Richards gave a lecture at the Royal College of Organists on "The Accompaniment of a Simple Service."

At the concert of the Colet Orchestral Society held at Kensington Town Hall in May, Mr. B. Patterson Parker played some violoncello solos, and Mr. W. Frye Parker conducted.

Mr. Henry Thomas directed two musical services at St. George's Church, Tufnell Park, on April 18th and May 16th, playing various pieces on the organ. He also conducted a concert of the St. George's Choral Society on April 29th.

---

## Organ Recitals.

*Miss Winifred Gardener*, at St. Peter's, Cornhill, E.C. (Mar. 2nd); and at the Congregational Church, Stratford, E. (April 18).

*Mr. Fred. Gostelow*, at Kingford School (April 1st); and at St. Stephen's, Walbrook, E.C. (April 21st and 28th, May 5th and 12th).

*Mr. Leonard Hart*, at St. Peter's, Cornhill, E.C. (Jan. 26th); at Christ Church, Newgate Street, E.C. (Jan. 27th); at St. Laurence, Jewry, E.C. (Feb. 9th); and at St. Stephen's, Bayswater, W. (Mar. 17th, 20th and 31st).

*Mr. Montague F. Phillips*, at Christ Church, Newgate Street, E.C. (March 3rd); and at the Parish Church, Esher (April 11th).

*Dr. H. W. Richards*, at St. James', Paddington, W. (Feb. 20th); and at All Saints', Hull (April 27th).

*Mr. H. Scott-Baker*, at the Crystal Palace, S.E. (April 24th).

*Mr. Charlton T. Speer*, at Salisbury Cathedral (Jan. 27th).

*Mr. W. W. Starmer*, at St. Mark's, Tunbridge Wells (April 25th).

---

## New Music.

*G. J. Bennett.*

Magnificat and Nunc Dimittis in D minor for A.T.T.B. or A.T.B.B. ... .. (Novello & Co.)



*A. von Ahn Carse.*

The Progressive Violinist. Grade III. Two pieces.

Grade IV. Four pieces ... (Augener, Ltd.)

Deux Morceaux Faciles, violin and piano (Schott & Co.)

"A Little Green Lane," Song, 2 keys ... (Leonard & Co.)

"Dream on, poor Heart!" Song, 3 keys (E. Ashdown, Ltd.)

*Harry Farjeon.*

Child Songs ... (Augener, Ltd.)

Three Album Leaves, Pianoforte Duet ...

"Under the Lilacs," Song ... (Chappell & Co.)

*Margaret Gyde.*

"Laus Mortis," Song ... (Bosworth & Co.)

"Barcarolle," for pianoforte ... (Houghton & Co.)

*H. V. Jarvis-Read.*

"Love's Secret," Song ... (Ricordi)

Melody in G, for violoncello or viola and

pianoforte ... (Augener & Co.)

Two Songs of Grief ... (C. Woolhouse)

*H. J. Timothy.*

Magnificat and Nunc Dimittis in A ... (Stainer & Bell)

---

## Our Alma Mater.

An Organ Recital was given on Feb. 1st, when the players included Miss Kathleen Robinson (Bach's Fugue in D), Mr. Arthur B. Wilkinson (Battison Haynes' Variations on a ground Bass), Mr. C. H. Stuart Duncan (Max Reger's Passacaglia in D minor), and Miss Florence Rolle-Fisher (Guilmant's "Grand Chœur"). Dvorak's Bagatellen for organ and strings were played by Mr. Henry Gilleece Dutton (organ), Miss Elsie Owen and Mr. Raymond Jeremy (violins), and Mr. John Mundy (violoncello). Miss Irene Richardson Le Brun and Miss Beatrix Cashman performed a movement for two violins by Spohr, Miss Nellie Fulcher gave the first movement of Vieuxtemps' D minor Concerto, and songs were contributed by Miss Lily Fairney and Mr. Barry Corney, while Miss Edith Penville gave a couple of flute solos.

One new composition appeared in the programme of the Chamber Concert in the Queen's Hall on February 15th, a Sonata (No. 2) for violin and pianoforte by a student—Morton Stephenson. It was performed by Miss Elsie Owen and Miss Mary Burgess. The concert opened with a performance of the Andante and Finale from Brahms' Pianoforte Quartet in G minor (Op. 25) by Miss Norah Cordwell, Master Stanelli de Groot, Miss Phyllis Mitchell, and Miss Audrey Whitaker. Miss May Horton sang Liszt's "The Loreley." Miss Irene Le Brun and Miss Beatrix Cashman played the first movement from Spohr's Duet in D minor for two violins. Mr. Sydney Rosenbloom rendered Liszt's Polonaise in E. Some interest was attached to Mendelssohn's two settings of "Lift thine eyes" for "Elijah." Originally it was composed as a duet, and was sung on this occasion by

Miss Nina Rose and Miss Laura Bick. The later version, as a terzetto, was afterwards sung by the same ladies, joined for this purpose by Miss Lilian Rickard. Mr. Carlton Brough sang Sullivan's "Edward Gray," Master Vivian Langrish played Chopin's Ballade in A flat, Miss Dora Gascoigne sang Verdi's "O don fatale," Mr. C. Vincent Waddington gave Schubert's "The Wanderer," and Miss Dorothy A. Chilton Griffin played Liszt's Rhapsody No. 12. Some movements from Spohr's Double Quartet in E minor No. 3 (Op. 87) for strings were played by Mr. Henry O. Parsons, Miss Beatrix Cashman, Miss Phyllis Mitchell, Miss Audrey Whitaker, Miss Nellie Fulcher, Master Stanelli de Groot, Mr. Arthur Quaife, and Mr. Benno Pitt.

The students of the Operatic Class gave a performance on April 1st of the second act of "The Magic Flute," and the third act of "Carmen." The other acts of both operas had been given previously with practically identical casts, including Miss Margaret Ismay as *Pamina*, Miss Gladys Booth as the *Queen of Night*, Miss May Horton as *Papagena*, the Misses Gertrude Newson, Hilda Henson, and Mabel Corran as the *Queen's Three Ladies*, Mr. Andrew Jones as *Tamino*, Mr. Cecil Pearson as *Sarastro the High Priest*, Mr. James Saker as the *Moor*, and Mr. Henry Sanders as *Papageno*. *Carmen* was impersonated by Miss Bella Newstead, Miss Gertrude Newson was *Micaela*, while the Misses Hilda Henson and May Horton were *Frasquita* and *Mercedes*. Mr. S. Wilson Thornton as *Don José* and Mr. James Saker as *Escamillo* completed the cast. Mr. Edgardo Lévi conducted.

On the following evening the students of the Dramatic Section occupied the stage with an acting version, arranged by Mr. R. Temple, of Shakespeare's "Two Gentlemen of Verona," the whole of the cast being made up from the female students. The *Duke of Milan* was played by Miss Lily McDonnell, Miss Violet Leonard and Miss McDonald Martin as the two Gentlemen, Miss Mildred Harvey and Miss Dorothy Holzapfel as the two Servants *Speed* and *Launce* respectively, and Miss Eva Roland as *Julia*, were other performers. Miss Margaret Ismay as *Thurio* sang "Who is Sylvia?" to music composed by Eric Coates. Mr. Richard Temple was responsible for the stage work on each occasion.

The Orchestral Concert was given in the Queen's Hall on April 2nd. Two novelties (both by students) were in the programme. The first was a Concert Overture in D by Oskar Borsdorf. The other was a Prelude by Morton Stephenson. Miss Florence I. Wray sang "Mi tradi" from "Don Giovanni," Miss Lily Fairney sang "O ma lyre" from Gounod's "Sapho," Miss Gertrude Walton rendered "I am Titania" from "Mignon," Mr. James Saker sang "Del minacciar del vento" from Handel's "Ottone," Miss Catherine C. Matthews played Paderewski's Polish Fantasia, Miss Edith Penville played the first movement from Langer's Concerto for flute and orchestra, and Master Stanelli de Groot brought forward Godard's Concerto Romantique for violin and orchestra. The concert concluded with a performance of Tchaikowsky's pianoforte Concerto in E flat, No. 3, by Mr. Francis Hutchens. Sir A. C. Mackenzie conducted throughout.



## Correspondence

### CONCERNING THE CLUB MAGAZINE.

TO THE EDITOR,

SIR,—A discussion full of interest took place at the last General Meeting of the Club about enlarging the scope of the Magazine. On giving serious thought to all that was then said, and taking the views of many of the members, I am of opinion that the Magazine would fulfil its purpose better, if present students, but more particularly *past* students (not as yet members of the Club) were allowed to subscribe for it.

This might be simply arranged: Anyone eligible wishing to take in the Magazine, could send to the Secretary at the beginning of the financial year the amount (to be agreed upon) for the year's issue. If the subscription, after one reminder, was not renewed, it would be taken to mean that the Magazine was no longer required.

I hope that members will consider this suggestion, if only for the following reasons:—

1. It would bring all students, past and present, into touch with the Club.
2. Students would learn about the Club, its doings, and the privileges of members, and would wish to join.
3. It would keep up the interest of past students in the R.A.M. and its important work.
4. The Magazine might be enlarged and improved by containing short accounts of the work of old students now resident in foreign parts. (Mr. Evers brought out this aspect of the matter at the last meeting, instancing the case of an old pupil now in India.)
5. It would enable the Club not to lose sight of past students, whose work does not lie in the vicinity of London.

I quite fail to see that the Club can ever benefit by keeping its Magazine for the exclusive use of members. On the contrary, by increasing its sale and opening up its columns to the past student (who always says, "I am forgotten") the Club would greatly widen its usefulness.

Surely the strength of an Institution lies not only in the loyalty of its present members, but of those also who have made their position, and are exercising their influence in other parts of the world.

If the Club succeeds in keeping a hold on, and increasing the interest of the past and present students, I believe, it would be doing, indirectly, a great work for the Academy itself, with a minimum amount of trouble.

H. W. RICHARDS.

### Academy Letter.

The Principal, who has been enjoying a short, and much needed, rest at Florence, will proceed from there to Vienna, where he will represent the British Government at the Musical Congress to be held there from the 25th to the 29th of May.

The Committee of Management have arranged for a course of Outline Lecture Lessons to Music Teachers, to be given by Miss

Scott Gardner. This new feature should prove of the greatest benefit to those students who intend to become teachers.

Mr. P. M. P. Percival has been appointed Professor of German in place of Dr. Broenner, who has resigned the position.

A performance of the second act of Mozart's "Magic Flute," and the third act of Bizet's "Carmen," was given at the Academy on April 1st by the members of the Operatic Class under the direction of Mr. Edgardo Lévi.

Shakespeare's "Two Gentlemen of Verona" was given on the following evening by the students of the Dramatic Class under the direction of Mr. Richard Temple.

The usual Terminal Chamber and Orchestral Concerts took place at Queen's Hall on Feb. 15th and April 2nd respectively. Further particulars will be found on page 12.

The following competitions have taken place and resulted as follows:—Sterndale Bennett Prize, Norah Cordwell; Louisa Hopkins Prize, Norah Cordwell; Goldberg Prize, Mabel Corran; Charles Mortimer Prize, Adela Hamaton.

W.H.

### R. A. Musical Union.

Two meetings were held during the Lent Term. At the first, held on February 8th, the programme was supplied by Messrs. Rowsby Woof (violin), York Bowen (pianoforte) and Herbert Heyner (vocalist), and included the first performance of a Suite for Violin and Pianoforte by York Bowen, the first performance of some Preludes for Pianoforte by Reginald Steggall, and Debussy's Suite for Pianoforte, "Children's Corner." At the second meeting, which took place on March 16th, and was largely attended, Miss Myra Hess performed Vincent d'Indy's Sonata for Pianoforte; Mr. Hans Wessely brought forward a Violin Concerto by Mr. Gustav Ernest, in which the orchestral accompaniment was played on the pianoforte by the composer: and a "Phantasy-Trio" by Susan Spain-Dunk, which gained a prize in the recent Cobbett Competition, was played by Miss Gwendolen Griffiths, Mr. Henry Gibson, and the composer. Mr. William Higley, accompanied by Mrs. McEwen, contributed two groups of songs by English Composers.

B.J.D.

### Music Teachers' Association.

A meeting of the above Association took place at the Broadwood Rooms, Conduit Street, W., on March 27th, when the chairman of the Association, Mr. Stewart Macpherson, gave an address to the members, taking for his subject: "How to start a Musical Appreciation Class." The chair was taken by Mr. G. E. Bambridge, the Director of Studies at Trinity College, London, and supporting the lecturer on the platform were Mrs. J. Spencer Curwen, Mr. J. Percy Baker, Dr. E. Markham Lee, and Dr. H. W. Richards, members of the committee of the Association. Mr. Macpherson's address was listened to with great attention and at its close, the meeting was addressed by Dr. H. W. Richards, Professor W. H. Hudson, M.A., and Mr. Field Hyde.



At the meeting which was held in the same place on May 15th, Mr. Tobias Matthay presided, and Mrs. Curwen read a short paper on "A Child's Training in Music," and afterwards demonstrated the kind of training she advocated by calling on a number of children to give examples of the exercises they did at their lessons. On two charts were shown some educational maxims embodying the principles on which her method is based.

---

### Musical Association.

At the meeting held on March 16th, at Messrs. Broadwood's, Dr. W. H. Cummings read a paper on "Dr. John Blow." Dr. Cummings said the biographies of Blow were all incorrect, the latest edition of Grove's dictionary being equally at fault with others. They erred in the important matters of birth, parentage, education, and source of degree. The result of patient investigation had brought to light various official documents which enabled us to tell the true story of Blow's life from the cradle to the grave. Born at Newark-on-Trent on February 21st, baptized in Newark Church on February 22nd, 1649, he learnt music in the Song-School at Newark from Thomas Kingstone; removed to the Chapel Royal, London, in 1660; already a composer and singer, he produced three anthems in 1663. His progress in his art and advancement in official capacities received ample mention by the lecturer, who then dealt with the Honorary Degree of Doctor in Music, which was conferred upon Blow, at Lambeth Palace, by the Dean of Canterbury, Dr. Tillotson, on the 10th of December, 1677—the Dean acting in consequence of the vacancy in the See of Canterbury; Archbishop Sheldon died on the previous 9th of November. The illustrations included a sonata for strings and pianoforte, a suite for pianoforte, a Duologue Scena, "Orpheus and Euridice," Songs, "The Self-banished," "Undaunted Love," and "True Constancy." Various autograph documents and portraits were also exhibited.

---

### Future Fixtures.

LADIES' NIGHT, Saturday, 19th June, 1909, at 8 p.m.

ANNUAL DINNER, Wednesday, 21st July, 1909, at 7 p.m.

The above dates are subject to alteration, but ample notice thereof will be given. The Social Meetings are held in the Concert Room of the Royal Academy of Music. The Annual Dinner will take place at the Criterion Restaurant.

---

### Notices.

- 1.—"The R.A.M. Club Magazine" is published three times a year, about October, February and May, and is sent gratis to all members and associates on the roll. No copies are sold.
- 2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.